POST 124 - Winter 2020 - Brian Mellen

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Office hours: M 4:00pm to 4:45pm **CDM 922 By Appt. Only**
Tu 4:45pm to 5:30pm **CDM 922 By Appt. Only**

Course Information:

Course Code: POST 124
Course Title: Sound Design
Prerequisites: None
Term: Winter 2020
Section: 503
Class Hours: Tuesdays 1:30pm to 4:45pm
Location of Class: CDM 922

Course Description:

This course is an introduction to sound editing and sound design. The course examines the place of sound in cinema, both artistic and technological. The course will cover the basics of sound, microphones, and analogue-to-digital conversion.

Lectures, readings, and film clips will be used to illustrate the language of film sound, as practiced by film directors, sound designers, and editors. Students will learn to edit sound assignments with Pro Tools and current technologies. This is a lecture/lab course.

Prerequisites: None

* *Syllabus is subject to change*

Learning Outcomes:

By the end of the course students will be able to:

1. Critically analyze a film in terms of its aesthetic and technical sound components.
2. Plan and create an original sound design for a short film.
3. Record original sound effects, backgrounds, and voice recordings.
4. Identify the roles and responsibilities of the sound designer on a professional film.
5. Navigate basic editing and mixing functions in a digital audio workstation.
6. Understand the basic physics of sound.

Course Management Systems:

D2L and LinkedIn Learning

Tutorials and printed resources:

These materials are available on D2L and Lynda.com.

Recommended Textbooks and Printed Resources:

Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema

Drop Dates:

    Friday, Jan. 10: Last day to add (or swap) classes 11:59 PM Deadline
    Friday, Jan. 17: Last day to drop classes with no penalty
    Saturday, Jan. 18: Grade of "W" assigned for classes dropped on or after
    Friday, Feb. 21: Last day to withdraw from class

Software:

Pro Tools will be the main software we work with in this class. Labs which include Pro Tools are CDM 526, CDM 922, CDM 9th floor IMacs (get an iLok from the cage), C106C and the Editing Suites in the basement of the DePaul Center, and the MAC Lab on the 3rd floor of the student center.

Required Supplies:

Students should have their own external Thunderbolt/USB3 drive for their project work for this and other DC classes. The University cannot guarantee that media or projects left on lab computers will be safely maintained. You cannot play a Pro Tools session from a USB 2 drive.

Project/Assignment Naming Conventions:

Lastname_POST124_ProjectName. Failure to do so will result in a 1-point reduction in the project grade.

Grading:

Attendance//Professionalism	20%
Webcam Analysis Video #1	5%
Webcam Analysis Video #2	5%
Project #1	15%
Project #2	15%
Project #3 Early Look 1 and 2	5%
Project #3	15%
Written Quiz	10%
Pro Tools Quiz	10%

Grading Scale:

A = 100-93, A- = 92-90, B+ = 89-87, B = 86-83, B- = 82- 80, C+ = 79-77, C = 76-73, C- = 72-70, D+ = 69-67, D = 66-63, D- = 62-60, F = 59-0.

A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work

Electronic Devices:

There is a no tolerance policy on electronic device usage in the classroom. Cell phone/ tablet usage and/or internet usage during class will result in 0 attendance points for the day. It is distracting to others around you. You may take notes on a computer using word or text edit (do not browse the internet) but not on a cellphone/tablet.

Cell Phones/On Call

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undisruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.

Student responsibilities:

Each student is responsible for their time management and for meeting the expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines in class. In the event of an absence, it is the student's responsibility to contact the instructor for an assignment sheet detailing any homework. If an assignment is listed on the syllabus you are still responsible for completing the assignment on time.

Deadlines:

Video production requires strict adherence to deadlines, therefore late assignments will not be accepted for grading and written feedback will be given at the instructors discretion. **You will not be eligible for an A in the class unless you turn in all assignments on time.**

Attendance, Participation, and Professionalism:

This course demands class participation - attendance is mandatory. Students arriving more than 15 minutes late, or leaving before class is dismissed will be considered absent. You are allowed one (1) unexcused absences. After that, a one letter deduction for each absence will be taken from your final course grade. Excessive tardiness will also be penalized.

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.. Also, adhering to the courses cellphone and computer policy is factored into this portion of your grade as well. SEE ABOVE.

Course Lectures/Reading Assignments:

Readings are due for the next class session unless otherwise noted. Please keep up or it will be hard to follow in-class demos and lectures.

Lecture presentations will occur weekly. The readings offer an opportunity for independent learning that supplements lectures. The instructor will use both the classroom and the readings for quiz questions. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class. **BOTH SOURCES ARE NEEDED.**

Quizzes:

Over the duration of the quarter, quizzes will be given, testing students on the readings and in-class lectures.

Webcam Analysis Videos:

The use of a webcam will be required to complete Webcam Analysis Videos. These Webcam Analysis Videos will be an opportunity to analyze your experiences with sound.

Content Changes:

Depending on time factors, the assignments projected for the term may require slight alteration or rescheduling.

Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online

in Campus Connect.

Academic Integrity and Plagiarism

This course will be subject to the university's academic integrity policy. More information can be found at http://academicintegrity.depaul.edu/. If you have any questions be sure to consult with your professor.

Academic Policies

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the University Academic Calendar. Information on enrollment, withdrawal, grading and incompletes can be found at: cdm.depaul.edu/enrollment.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.
To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.
Lewis Center 1420, 25 East Jackson Blvd.
Phone number: (312)362-8002
Fax: (312)362-6544
TTY: (773)325.7296

CLASS SCHEDULE

Syllabus schedule is subject to change

Week One 01/07

Syllabus, Class expectations, D2L, How does sound help tell the story? Pro Tools Intro

> **Webcam Analysis Video #1 (Due 01/21):** Pick a specific space in your residence (This should take place in your bedroom, living room, kitchen or bathroom. This experience should not take place in a public or common space). Sit there for 30 minutes or so and begin noting what you hear. Record a 2-minute analysis describing what you hear around you and how you your perceptions of sound are altered. Please state your name and the project name at the top of the video.

Use the naming convention **Lastname_POST124_Webcam1**. Upload to the D2L Dropbox. Points will be deducted for not following instructions.

Readings: Behind the Art_Randy Thom, Designing for Sound, Open Letter from Your Sound Department, Rain is Sizzling Bacon, Real Basic Audio Stuff, A Conspiracy of Sound

LinkedIn Learning Pro Tools 12 Essential Training with Frank Cook:
Introduction
1. Getting to Know Pro Tools

Week Two 01/14

Sound Basics, Pro Tools Basics Basics 1

Project #1 (Due 02/04): Tell a story through sound in one-minute. No music, no dialogue allowed. Bounce as a .WAV, 24/48. Upload to D2L.

Use the naming convention **Lastname_POST124_Project1**. Upload to the D2L Dropbox. Points will be deducted for not following instructions.

Readings: 11 Great Filmmakers_Sound_Parts 1-2, Sound by Chris Woodford

LinkedIn Learning Pro Tools 12 Essential Training with Frank Cook:
2. Getting Inside Pro Tools
3. Creating You First Session

Week Three 01/21

Four Dimensions of a Soundtrack, Pro Tools Basics 2

Readings: 10 Things About Sound You May Not Know, 8 Practical Pro Tools Shortcuts, Managing Your Pro Tools Projects, 10 Quick Editing Tips, Behind the Art_Pelayo Guttierez

LinkedIn Learning Pro Tools 12 Essential Training with Frank Cook:
5. Importing and Working with Media in a Session
7. Selecting and Navigating

Week Four 01/28

Project 1 Critiques, Microphones - Lecture/Demo/Recording Exercises

Webcam Analysis Video #2 (Due 02/04): Choose 5-10 minute sequence from any movie and record a 3-minute analysis of the use of sound- how does

sound help tell the story? Please state your name and the project name at the top of the video.

Use the naming convention **Lastname_POST124_Webcam2**. Upload to the D2L Dropbox. Points will be deducted for not following instructions.

Reading: Behind the Art_Nicholas Becker, Behind the Art_Tim Prebble, Using Microphone Polar Patterns Effectively, 9 Sound Design Tricks To Hack Your Listener's Ears

LinkedIn Learning Pro Tools 12 Essential Training with Frank Cook:
8. Basic Editing Techniques

Week Five 02/04

Production Sound Basics, Discuss Quiz 1

Recording exercises (Each team needs to bring the following gear: H4, Boom Pole, Headphones, an MKH-50/416/ME66/ME67/Rode NTG 2 or 3, shock mount and an xlr cable.) Please test all of the equipment before coming to class.

Project #2 (Due 02/18): Team Field-Recording Project. Details on D2L.

Readings: 5 Tricks to Record Better Atmospheres, An Introduction to Gathering Sound Effects, Designing Sound - Backgrounds, How to Record Your Own Foley Tracks at Home, Quick Tip/Using Markers, Room Tone_Emotional Tone

Week Six 02/11

Quiz 1, Based Upon Readings, Lecture, Clips, and Lab Experience. One-hour time limit.

Readings: 8 Steps to Better EQ, The Beginner's Guide to Compression, Using Playlists, Karen Baker Landers and Per Hallberg_Supervising Sound Editors

LinkedIn Learning Pro Tools 12 Essential Training with Frank Cook:
9. Basic Mixing Techniques

Week Seven 02/18

Pro Tools Practical Quiz 1. One-hour time limit.

Project 2 Critiques, Audio Post, Sync and Timecode

Project #3 (Early Look Due 03/10): SFX/Mixing Project. Details on D2L.

Readings: Deciphering the Film Slate, Watch Videos Demystifying Timecode Par 1 and 2 (Please download as these won't play in D2L)

>***LinkedIn Learning Pro Tools 12 Essential Training with Frank Cook:***
>4. Making Your First Audio Recording
>10. Finishing Your Work

Week Eight 02/25

Introduction to the Sound Studio

Readings: De-essing, How to Use a Parametric Equalizer, Watch Videos Faster EQ and Compression in Pro Tools, Pro Tools Basics: Lessons 9-12, Understanding a Compressor

Week Nine 03/03

Mixing, DSP and Signal Flow

Readings: Pro Tools OMF's and the Audio Post Workflow, Using Automation in Pro Tools

Week Ten 03/10

Work on Project 3 and Watch Early Looks

> **Project 3 Early Looks Due This Week**

FINAL PROJECT DUE 03/17 by 2:30pm